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REVIEW OF "THE MUSIC OF THE MODERN WORLD."

(Published by D. Appleton & Co.)

"The Music of the Modern World" is a work, the possession of which is calculated to give three-fold delight, it being a superb literary, musical and artistic production. The aim of its publishers is to give the broadest and most comprehensive view of the whole field of music as it lies before us to-day, and the scheme adopted is a remarkable combination of instructive literary and musical text, embellished with appropriate illustrations.

The literary matter, in the collaboration of which the most distinguished writers on musical subjects have assisted, includes the history of the development of modern music, from the simplest to the greatest forms; biographical sketches of artists and composers, critical articles by famous interpretative musicians, "conversations" with great artists on important points in their art, and practical piano and vocal lessons furnished by the greatest teachers in the world.

The historical chapters have been contributed by eminent and authoritative American musical critics. The biographical articles have been furnished by the musicians themselves, and the musical criticism by celebrated artists.

The musical text includes the choicest gems of piano and vocal music, selected in keeping with the educational plan of the book, and intended to show the progress of musical composition and the particular style of each school and era through which musical art has passed. Each piece is embellished with an illustration suited to its character, and suggested by the composition itself—a valuable means of developing musical understanding and of teaching correct expression.

It will be seen that a text so varied as this affords the widest opportunity for illustration, advantage of which has been taken to a lavish degree, and the work is enriched with portraits of famous musicians, their home and private surroundings; opera houses, buildings, and scenes famous in musical history; decorative text designs, and reproductions of paintings on musical subjects by Alma-Tadema, Vibert Meissonier, Constant, Manet, and other distinguished modern painters. These illustrations—Goupin photographs and type-gravures in black and in colors—are in themselves masterpieces of the art of process color printing.

To students of music the greatest practical benefit may be derived from the lessons in piano playing, and the suggestive articles on vocal study. There are many anxious, aspiring students all over the country who are prevented by circumstances from enjoying the advantage of instruction from leading teachers, but who, with a few practical hints as to methods of study, which are presented in this work, would be enabled to do much for themselves.

"The Music of the Modern World" will be found an invaluable aid in an all-around study of musical art, and no one, whether professional, amateur or student, can fail to derive advantage from it.

KUNKEL BROTHERS.

THE KNABE PIANO.

The Steinway piano which was used at the Sunday popular concerts has given way to the Knabe piano, which will hereafter be used at these concerts.

It is said that Frau Lilli Lehmann made her ren-
dance recently upon the stage in "Norma," and
that the Viennese overwhelmed her with honors.

INFLUENCE OF ODORS UPON THE VOICE.

It is well-known to singers that perfumes influence the voice. The violet is regarded by artists as the flower which especially causes hoarseness. The rose, on the contrary, is regarded as inoffensive. M. Joal, who has studied the subject, says he does not believe that the emanations of the violet prevent free vibration of the vocal chords, and thinks that if this flower has any injurious effect upon the voice, the rose and other flowers must have the same action. There is, in fact, nothing fixed or regular in the influence exerted by the perfume of flowers. It is a matter of individual susceptibility. Some are affected by the lilac; others by the yulmoos. Others, again, are in no manner affected by flowers, musk, amber, civet, or the various toilet preparations, but experience obstruction of the nose, hoarseness and oppression from the odors of oils, grasses, burnt horn, and the emanations from tanneries and breweries.

It is very difficult, adds M. Joal, to furnish an explanation of these peculiarities, and we must content ourselves by regarding them as examples of olfactory idiosyncrasy. It cannot be denied that odors may occasion various accidents and vocal troubles, especially in persons of nervous temperament and excessive sensibility.

Dr. Max Friedlander has published opera statistics of the German stage for 1894, by which it seems that during 1894 "Cavalleria," with 515 performances, and "I Pagliacci," with 467, stood at the head of the list. Fifty-two operas were performed for the first time.

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JESSE FRENCH PIANO & ORGAN COMPANY,

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EMIL SAURET.

Sauret is about forty-three years of age, and is a premier prix du Conservatoire. He was the first husband of Teresa Carreno, the pianiste; but their married life was the reverse of happy. Sauret was a great success both as a pianist and as an actor; and, of England, Austria, Germany and Belgium he is ranked among the very first of violin virtuosos. At present he is professor at the Conservatoire of Music, London.

Sauret is an interesting talker, and he pleasantly relates the story of his career by these words:

"It seems strange that among my ancestors there has not been a single musician. My paternal grandfather was a good sort of artillery, who served with distinction under Napoleon I. My father went into politics and made a fortune as a family lawyer. He could play a few operatic pieces on the piano, but his knowledge of music was limited. In the case of my mother, who was a family physician, and serious people, a talent for music was quite out of question.

"I was born at Dun-le-Roi, a small place in the Department du Cher, where the Saurets have been settled since ancient times. What first put a liking for music into my head was my frequently going to an old man who played the violin in the streets. I was greatly impressed by the power of this virtuosic to make people dance by the sound of his instrument. Henceforth I expressed the strongest desire to learn violin playing, although at the time only six years of age.

"My father did not like this at all. His idea was that I should enter the army, be a soldier, and become a soldier. I begged and entreated until he gave way. So he brought the boy of seven years to the Strasbourg Conservatoire, where he had his first time a violin was given into my hands. My teacher was Mr. Schwedler, an excellent violinist. The progress I made had been a very rapid one. In quick time, for after a year's study I was allowed to appear before the public at one of the Conservatoire's concerts. How well I enjoyed the evening! The performance took place at the Strasbourg Theatre, and I played the Violin concerto. The public applauded and called me out, but after I had twice made my bow, and they wanted me again, I obstinately refused to reappear.

"It was not long after—in the year 1861—that I was taken to Baden-Baden to play before the Prince Regent of Prussia, Frederick William the Fourth. It was, this was, of course, a grand occasion for a boy of nine. Quite apart from the honor of appearing before royalty, I had just obtained a first prize in the Conservatoire, and I felt that I had seemed to me quite a fortune. Everything went off well, and the prince was exceedingly kind to me. When I met him again at a later-years, he reminded me of my debut.

"This led to a further engagement at Baden-Baden, and for the first time in my life I had to play with an orchestra. Two concerts by Berlioz and one by Lafont were on the programme. Berlioz himself was present, and I could justly be proud when this great master after the concert exclaimed: 'It is quite enough!'

"In 1866 I went to London, and was engaged for the promenade concerts in Covent Garden. Alfred Mellon was the director, and he took me under his special protection. With me performed artists like Mario, Titiens, Adeline and Carlotto Patti. Jenny Lind was also engaged.

"It was fortunate for my career that when I went to Paris soon afterwards Viennetius took much interest in me, and I received a considerable number of orders that he was my real teacher, and I owe him a debt of gratitude for the trouble he took with me.

"My whole career has been less than a happy one, interrupted by the war of 1870. I was not obliged to serve, being under age, but like every Frenchman who could carry a gun, I joined the army after my first reverse.

"In 1872 I came to America for the first time on my concert tour with the Impresario Strakosch. On this Patti, Mario and Titiens were of the same party, and we travelled together for about nine months. In 1874, '75 and '76 I was here again.

"Since 1877 I have not led a quiet life, and there is no country in Europe where I could find it. "Having married, I took up my abode in Berlin, and eventually accepted an appointment at the 'Sears' Conservatoire. I remained there for a few years from the London Royal Academy of Music. I left Berlin in 1880, and settled in England. There I am still and intend to remain, as my friends and renew old associations has always been a great wish on my part."

During his sojourn in London in the early seventies, Gounod contributed largely to the English and French newspapers, and his articles have been collected, and, together with some religious essays and fragments of an autobiography, they will shortly be published in a volume in Paris. If they are reprinted as originally written, some of them promise to be lively reading.

THE SHERWOOD CONCERT AND OPERATIC COMPANY.

Perhaps no musical organization in the country now travelling under the style of "a concert company" (which term we may say, by the way, has been applied to numerous organizations unworthy of it, much to our regret) is received universally with such warm and marked enthusiasm as the Sherwood Concert and Operatic Company. The pianist, whose name the company bears, has a reputation well sustained through many years of touring, which is not checked by the boundary lines of foreign prejudice. We appreciate the position of an American artist before the American public, and regret much to note that the few worthy people, as bright and appreciative as they have been, are too few to regular profession. Many lines, are too modest to accept their own musical products without the European stamp. The American masters of their art, and the few that America produces as great artists at home as any European country; but the Americans are a skeptical and conservative people, and as it is a crime to be an American artist in the eyes of the American public, an American "must be born again," to speak of them as such, and take into the kingdom.

Mr. Sherwood has engagements pending to play at the Henschen Symphony Concerts in London, the Lamoureux Symphony Concerts in Paris, the Philharmonic Concerts, Paris, and in the principal cities of Germany. He has played the Beethoven "Emperor" concert five times with the orchestra in London, and has been twice recalled, and eight times. He is an annual examiner for the Toronto (Canada) Conservatory of Music, and was the first violinist of the orchestra of the London Philharmonic. He was honored with a "Fanfare" after performing with the Hamburg (Germany) Philhar-

monic Orchestra, and her songs are fast becoming popular.

Mr. Sherwood has just added as a novelty to his programme "American Girls' March," a wonderfully effective piano composition by Charles Kunkel. Mr. Sherwood's playing of this wins him enthusiastic applause.

MAJOR AND MINOR.

But, speaking once more of church music, I find that the tendency in churches is to combine the choir and the organ. This presents a great difficulty to the organist. I can write for the organ or for the choir, but I cannot write for both. The organ and choir combined. The organ is a perfect instrument for preludes, interludes and postludes, but I do not regard it as a substitute for the company voices. It would be far better to have vocal music without any accompaniment whatever. The great Roman Catholic churches have no vocal accompaniment. To my mind the effect is very imposing. I like it very much. It is dignified and impressive.—Dr. Zuerch.

Fine Ears for Music.—Cavalry sergeant (to assembled squadron): "Forward as many of you as have a fine ear for music. No, I don't want all your ears. I want only the best. Now you three will be every morning at half-past eight at the garrison church and ring the bell."

Most medical men consider that a cold bath every morning is a good thing. It is a good thing, but it is a very vigorous constitution. The sensible thing to do is to see that the temperature of the body is not too high, and that the blood is not too thick. A daily bath is most healthful practice, but it should not be so cold as to give a shock to the system.

That Hadyn composed the enormous number of 125 symphonies is pretty well known, but most Americans are ignorant of the fact that he composed more than twenty operas. In his day it was customary for the aristocracy to give operas, and even opera companies of their own, and Hadyn was thus induced to write a number of short operas, mostly comic, for the Estimote Theatre. They are far inferior in musical work to his other compositions, as he was well aware, for he once declared that if it had not been for the fact that he was induced one of them, on the ground that they were too local in character to please anywhere except at Estimote, he would have burned them. He never heard an opera by Hadyn until a few weeks ago—eighty-six years after his death.

Calve is a Spaniard. Emma de Roquer, the real name of Mme. Calve, was born in Madrid of a Spanish father and a mother from the South of France, in the Department of Aveyron. Her father was a civil engineer. He died, leaving several children, of whom she was the eldest. She found that it was necessary to help along her brothers and sisters; and that she must work for her own support. Mme. Calve, who, having had a very religious education, first at the convent of Ste. Afrique, in the country of her mother, and then at the convent of the Sacred Heart at Montpellier, and, tempted by the calm life of the cloister, began to think of taking the veil.

Enlarged breathing capacity is desirable for many reasons. It not only insures an abundant supply of oxygen—which may be called its direct effect—but, indirectly, it produces results of great aesthetic value. It deepens and broadens the chest, causing the figure to become more erect, the step more elastic and the carriage of the body more pleasing and graceful.

Among the new members of Messrs. Abbey & Grant's Opera Company who made their American debut at the Metropolitan Opera House, we none created a more favorable impression or achieved a greater and more legitimate success than Signor Giuseppe. This young Italian tenor possesses a well-trained, sympathetic voice, which he uses with artistic taste and discretion. He is tall, good-looking, manly and free from "pose" or mannerism, a quality which, unfortunately, most young opera singers do not possess.

His first appearance at the Metropolitan, which have been entrusted to him since his first appearance at the Metropolitan opera house, fully justifies the high reputation he has won. He has met the very favorable criticisms he received recently from the London press after he performed at Covent Garden.

Signor Cremonini was born at Cremona, Italy, in 1867. He is a fine singer, and has made his appearance at Genoa, in 1880, in the "Favorite."

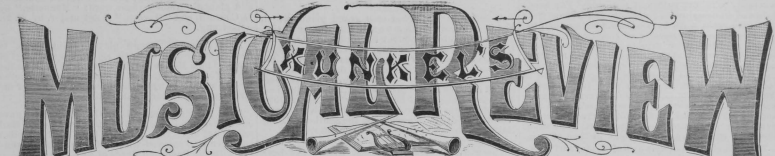
He is already a great favorite in Italy, and as good-looking, manly and free from "pose," it is to be hoped that Messrs. Abbey & Grant will be able to secure his services for next season.

MR. W. H. SHERWOOD.

monie Orchestra, and an offer of a second engagement by the society, together with a voluntary increase of salary, were all that he desired. He must be proud of him, not because he is a pupil of Liszt, not because he has played before the greatest artists of the world, but because he is a thorough American with a great talent, contented to be appreciated by his own people. He is now making a tour of the country with a company of vocal artists which he has been very careful in selecting. The vocalist, although Chicago singer, and not generally known throughout the country, has been thoroughly schooled in his art. The third act of Faust is added to a choice miscellaneous programme in which Mr. Sherwood appears to great advantage. The opera is given in full force to costume and setting. The singers are all highly indorsed by the world's greatest artists, giving no doubt to the concertgoer the impression that the public in general is privileged to hear this fine combination.

Mrs. Osborn has a voice of rare purity, and being a thorough musician is competent to master any work entrusted to her. Her voice is wonderfully flexible and shows careful training. In her impersonation of Marguerite she has made a success. Miss Mabelle Crawford does the double role of Siebel and Martha. The flower of the company has aided so much in making the opera popular, gives her great opportunity to display the beautiful qualities of her voice. It is rich and full, and is apparently unlimited in range. Her ability as an actress has made her a great favorite. Mr. Frank S. Hannan is a remarkable young man. He is a lyric tenor of the richest purity, and he shows an artistic feeling in all he does. His interpretation of Faust has met with universal approval. Mr. Wm. Alton Derrick, the basso, has a voice of great power and richness. His playing is a beautiful organ quality is ever present. His voice and make-up in general present the part of Mephistopheles remarkably well. His impersonation gives the second act of Martha very successfully.

Miss Fay Foster, the accompanist, has shown



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THOMAS M. HYLAND, . . . EDITOR.

FEBRUARY, 1896.

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ANNOUNCEMENT!

KUNKEL'S POPULAR SUNDAY CONCERTS.

Kunkel Brothers take pleasure in informing the public that they will give a series of Sunday Popular Concerts at Germania Theatre, 14th and Lucas Place.

The concerts will take place at 3 o'clock every Sunday afternoon, commencing February 16, 1896, and will present the most select programmes of vocal and instrumental music. The talent will include the most prominent soloists of other cities as well as the best local talent.

These concerts will be a source of great pleasure to those who wish to spend a delightful and profitable afternoon. To students of music they will be of inestimable value in giving them an opportunity of hearing the great works rendered by the best artists. Those who attended the High School Concerts last season will recall the delightful hours passed in listening to programmes that charmed from beginning to end.

These concerts will even surpass those of last year, for the best soloists of other cities will be brought here. Popular prices will prevail.

✓ ABBEY-GRAU ITALIAN OPERA CO.

A subscription list for the week beginning Monday evening, April 6th, comprising eight performances—six nights and two matinees—will be opened on Monday, March 23d, at Balmer & Weber's Music Store, 503 Olive Street, St. Louis, and continue for the entire week. The season sale will close Friday evening, March 27th. Price of season tickets, \$24.00. The sale for single performances will begin Monday morning, March 30th, at the above place.

SCALE OF PRICES FOR SINGLE PERFORMANCES.

Parquette and first five rows Dress Circle	\$ 3.50
Dress Circle, last five rows	3.00
Box, first and second rows	2.50
Balcony, third, fourth and fifth rows	3.00
Balcony, sixth, seventh and eighth rows	2.50
Family Circle	1.50
General admission	1.00
Boxes, lower floor, seating six	15.00
Boxes, balcony floor, seating six	10.00
Boxes, lower floor, for season	200.00
Boxes, balcony floor, for season	150.00

JOHN C. FREUND.

We have the pleasure of presenting to our readers the picture of John C. Freund, editor of *Music Trades*. Mr. Freund made the rounds of the country in the interest of the *Music Trades*, and was received everywhere with a hearty welcome and marked attention. *Music Trades*, of which he is editor, is one of the leading music journals of the world. We quote the following editorial remarks concerning him from the *Atlanta Journal*, the Hon. Hoke Smith's paper:

"For the past ten days Mr. John C. Freund, one of the most sagacious and brilliant journalists of New York, has been in Atlanta. He was the pioneer in music journalism in this country, having founded *Music and Drama*, *The American Musician* and the *New York Music Trades*, the latter of which he is now editing with superb ability. Mr. Freund is a remarkable man and has had a most eventful career. His father, Dr. Freund, was one of the foremost physicians of Europe, and his mother was 'Amelia Lewis,' writer of great ability. While yet an undergraduate at the Oxford University, and before he had attained his majority, he had established the *Dark Blue*. In this ran as a serial his first work of



JOHN C. FREUND.

fiction, which produced something of a sensation. Whilst editing this magazine young Freund became acquainted with Charles Reade, Gabriel Rossetti, Algernon Charles Swinburne, Morris, Professor Blackie, Henry Irving, and others equally prominent in literary and artistic circles. Before he had reached his twenty-fifth year young Freund had published a novel of admitted power and several dramas of merit. Soon after coming to America he began contributing articles to high-class magazines and won considerable distinction. He was urged by McVicker, of Chicago, to write a play, and 'True Nobility' was the result. The author himself assumed the most difficult role in the play, and the press praised him without stint. Later he toured for more than a year with Daniel, the celebrated actress, who esteemed him as the best leading man she had ever traveled with in the United States. Becoming tired of a nomadic life, Freund abandoned the stage and settled down to serious newspaper work again."

While in Atlanta Mr. Freund was entertained by the press, by the Capital City Club, as well as by several of our most prominent families.

Tagamag is studying "Otello" and "Guillaume Tell" in French, in order that he may accept an engagement next winter in Paris.

CITY NOTES.

The St. Louis Quintette Club will give its second concert at Memorial Hall on the 11th inst. These Quintette Club concerts are among the special features of the season and should be attended by music lovers.

✓ E. R. Kroeger gave his first recital of this season at the chapel of the Church of the Messiah on the 6th ult. It was well attended and a special treat to all present. The numbers were from the works of Schumann, Rubinstein and Liszt. A scherzo from Mr. Kroeger's symphony in B flat was played with great success at one of the recent Sunday popular concerts.

Senor Aguabella has been engaged as organist and director of music at Dr. Cave's Non-Sectarian Church.

Mrs. Josephine H. Lee, teacher of piano and theory, is doing excellent work with her pupils. Mrs. Lee has her studio at 331 Olive Street.

Charles Streeter, solo cornetist of the Grand Opera House, won unbounded applause at that popular theatre by his playing of a song entitled "Don't be Cross," in the gallery. The effect was novel and took the audiences by storm.

Miss Isbell, of Compton Hill, has an alto voice of much power and sweetness. She is a pupil of Mrs. S. K. Haines.

✓ Mrs. Nellie Strong-Stevenson played at one of the recent Sunday popular concerts, Faderwick's brilliant and difficult concerto in A minor, with orchestra, and was accorded a most enthusiastic reception. Mrs. Stevenson, on this occasion, fully sustained her reputation for the most artistic work. Every beauty and effect was adequately brought out, and the audience was accorded a rare treat.

The Merchants' League Club gave a grand musical and oratorical entertainment at the Exposition Music Hall on the 21st ult. Among the principal features of the occasion were the piano duet, "American Girls' March," played by Messrs. Charles Kunkel and Ramon Aguabella, and the quartette, "Love's Rejoicing," in the gallery. The quartette consisted of Miss M. E. Maginnis, Miss Nellie L. Chapman, Mrs. Nannie K. Dodson and Miss Annunciana Sabbo. The quartette is under the direction and management of Louis A. Peebles, and through its excellent work is becoming very popular. The "American Girls' March" is by Mr. Charles Kunkel, and arouses enthusiasm wherever played. It is full of brilliant effects and will enjoy a great popularity.

A musicale complimentary to Mr. and Mrs. A. Kutzborn was given on the 25th ult. at their residence, 3626 Pine St., by Mr. Charles Kunkel, pianist, assisted by Miss M. E. Berry, soprano; Miss Agnes Schumann, pianist, and Senor Aguabella, pianist. All the numbers were artistically rendered. The program included:

1. Piano solo—Sonata in D minor, op. 31, No. 2, Beethoven, (c) Allegro, (d) allegro, (c) allegretto.
2. (c) "Love's Awakening Waltz," Moszkowski.
3. "Hail, in God," Religious Meditation, Mel-notte; (c) "La Gavotte de la Reine," (Sambardi); d) "Home, Sweet Home."
4. "The American Girls' March," Concert Paraphrase, River-king, Mr. Charles Kunkel.
5. "Florian Song," Godard, Miss M. N. Berry.
6. Piano solo—(c) "Nachtlied," op. 23, No. 4, Schumann; (c) "Fuerstener," Wagner-Bendel, Miss Adelaide Kunkel.
5. Piano duet—(c) "Internationale Fantasia," Epstein. Messrs. Charles Kunkel and Senor Ramon Aguabella.
6. Songs—(c) "Yes!" Aguabella; (d) "Too Young to Love," Kunkel, Miss M. N. Berry.
7. Piano duet—(c) "Violetta Caprice," Aguabella; (d) "American Girls' March," Kunkel.

Messrs. Charles Kunkel and Ramon Aguabella.

Antikamnia.—The name itself suggests what it is, and what its remedial characteristics are. And (*Antia*), opposed to; *Kamnos* (*Greek*), pain—hence a remedy to relieve pain and suffering. For headaches of all descriptions; nervous disturbance from excessive brain work by scholars, teachers or professional men; the neuralgia resulting from excesses in eating or drinking; the acute pains suffered by women at time of period; the muscular atrophies, general malaise, frontal headaches and sweating incident to severe colds or grippe; and in fact, all conditions in which pain is prominent, Antikamnia is most universally prescribed. Antikamnia tablets bearing the monogram A. K. are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five grain tablets kept about the house will always be welcome in time of pain.

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A handsome rosewood-case grand piano, which had been made to order by William Knabe & Co., of Baltimore, for President Sanford B. Dole, of the Hawaiian republic, was shipped yesterday to Honolulu. The order for the piano was received at the Baltimore headquarters of the firm direct from President Dole some months ago, and was completed recently. The price was \$1,200, and the cost of transportation will be borne by President Dole. The piano was sent from Baltimore to New York, and will go to San Francisco by the Southern Pacific Railroad, thence to Honolulu by steamer.

The name of *Friend's Musical Weekly* has been changed to *The Musical Age*. This new move on the part of the publishers is the natural outcome of growth and development of the paper. *The Musical Age* will continue to present to its readers a complete résumé of the latest happenings in the musical world. It will also be marked by several new features of importance.

Bellini could not compose unless eating blither almonds or sugar-plums. Loizing composed singing and drinking black coffee. Schubert drank wine, and in large quantities. The French composer, Herold, ate oranges when at work, and he made his singers eat oranges during rehearsal.

The Compartment Sleeping Cars on the Wabash

night trains between St. Louis and Kansas City, St. Louis and Chicago, and Chicago and Detroit, afford the traveler all the comforts and privacy of home.

Shurtleff School of Music gave a recital on the 14th ult. The principal numbers were contributed by Mr. Wm. D. Armstrong, the well-known composer and pianist. Among them were: "Mennette," by L. Cochrane, and "Gavotte" by B. Rat major, by W. D. Armstrong.

Miss Florence Raugh played Saint Saens' G minor concerto in masterly style at the concert of the St. Louis Musical Club at Memorial Hall on the 4th ult. His enormous difficulties were conquered by her with ease, while the force and fire of her interpretation won her enthusiastic applause.

Rosa D'Prina, assisted by G. R. Vantom, gave one of her inimitable recitals at Entertainment hall on the 22d ult. The hall was filled with a select audience who enjoyed with enthusiasm the "Evening with the Poets and Bards of Paris."

Miss Nellie Paulding has had a number of her pupils assist in entertainments this winter. Among those who deserve creditable mention are the Misses Amanda and Pauline Becker, Miss Susie Doerr, and Miss Florence Biennelsen. Miss Paulding will give a very elaborate musicale shortly.

The Misses F. and A. Trauerlich, sopranos, are studying under Mrs. S. K. Haines and are making commendable progress.

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3

CAPRICE POLKA

Otto Anschütz. ✓

Tempo di Polka. ♩ - 92.

The musical score is written for piano and consists of four systems. The first system is in 2/4 time and begins with a treble staff and a bass staff. The second system continues the melody in the treble staff and adds a bass line. The third system features a more complex treble melody with many beamed sixteenth notes and a steady bass accompaniment. The fourth system concludes the piece with a final treble melody and bass accompaniment. The score includes various musical notations such as notes, rests, and fingerings. There are also some markings like 'f' for forte and 'Cres.' for crescendo. The piece ends with a double bar line.

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899 - 5

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical elements such as chords, arpeggios, and melodic lines with intricate fingerings indicated by numbers 1-5. Dynamics like *p* (piano), *cres.* (crescendo), *f* (forte), and *mf* (mezzo-forte) are used throughout. There are also repeat signs and first/second endings at the bottom. The page is numbered '4' in the top left corner.

4

p *cres.* *f* *mf*

1. 2.

f *mf*

Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature changes from one sharp (F#) to two sharps (F# and C#). The piece includes a "Trio" section and ends with a double bar line and repeat signs.

The score is written for piano (piano) and includes various musical notations such as notes, rests, and dynamic markings. The key signature changes from one sharp (F#) to two sharps (F# and C#). The piece includes a "Trio" section and ends with a double bar line and repeat signs.

The score is written for piano (piano) and includes various musical notations such as notes, rests, and dynamic markings. The key signature changes from one sharp (F#) to two sharps (F# and C#). The piece includes a "Trio" section and ends with a double bar line and repeat signs.

The score is written for piano (piano) and includes various musical notations such as notes, rests, and dynamic markings. The key signature changes from one sharp (F#) to two sharps (F# and C#). The piece includes a "Trio" section and ends with a double bar line and repeat signs.

The score is written for piano (piano) and includes various musical notations such as notes, rests, and dynamic markings. The key signature changes from one sharp (F#) to two sharps (F# and C#). The piece includes a "Trio" section and ends with a double bar line and repeat signs.

The score is written for piano (piano) and includes various musical notations such as notes, rests, and dynamic markings. The key signature changes from one sharp (F#) to two sharps (F# and C#). The piece includes a "Trio" section and ends with a double bar line and repeat signs.



7

899-5

LIEBESLIED.

LOVE SONG.

Con passione ♩ 116.

LOUIS CONRATH.

Musical score for piano, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *poco rit.*. Below the staves, there are rhythmic patterns represented by vertical lines and asterisks, and some text annotations like *a tempo.* and *1634 - 6*.

First system of musical notation, measures 1-4. Treble and bass staves with chords and a rhythmic pattern of eighth notes. Bass line has a steady eighth-note pulse.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 7 has a "cresc." marking above the bass line.

Third system of musical notation, measures 9-12. Treble and bass staves. Measure 12 has an "ppp" marking above the bass line.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measure 13 has a "delicattissimo." marking above the treble staff and an "ppp" marking above the bass line.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 20 has a "poco rit." marking above the treble staff.

u tempo.

First system of musical notation, featuring a treble and bass staff with chords and a piano accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat).

Second system of musical notation, continuing the piece with similar chordal textures and piano accompaniment.

Third system of musical notation, showing a continuation of the musical themes with various chordal structures.

Fourth system of musical notation, featuring more complex chordal progressions and piano accompaniment.

Fifth system of musical notation, concluding the page with a *cresc.* marking in the piano part and a final chordal structure.

Animato.

cresc.

P

Ta Ta Ta Ta

appassionato.

stringendo.

Ta Ta Ta Ta Ta Ta Ta Ta

S...

molto rit.

Con energio.

Volante.

ff

ff r. h.

Ta Ta Ta Ta Ta Ta Ta Ta

ff

Ta Ta Ta Ta Ta Ta Ta Ta

rit.

Ta Ta Ta Ta Ta Ta Ta Ta

Tempo I.

First system of musical notation for 'Tempo I.' The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line starts with a half note G3, followed by quarter notes A3, B-flat3, and A3. The system concludes with a double bar line. Below the staff, there are rhythmic markings: a half note followed by a quarter note, and then a series of eighth notes grouped by beams.

Second system of musical notation for 'Tempo I.' The system continues the melody and bass line from the first system. The treble clef melody features a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line continues with a half note G3, followed by quarter notes A3, B-flat3, and A3. The system concludes with a double bar line. Below the staff, there are rhythmic markings: a half note followed by a quarter note, and then a series of eighth notes grouped by beams.

a tempo.

Third system of musical notation for 'a tempo.' The system continues the melody and bass line. The treble clef melody features a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line continues with a half note G3, followed by quarter notes A3, B-flat3, and A3. The system concludes with a double bar line. Below the staff, there are rhythmic markings: a half note followed by a quarter note, and then a series of eighth notes grouped by beams.

Fourth system of musical notation for 'a tempo.' The system continues the melody and bass line. The treble clef melody features a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line continues with a half note G3, followed by quarter notes A3, B-flat3, and A3. The system concludes with a double bar line. Below the staff, there are rhythmic markings: a half note followed by a quarter note, and then a series of eighth notes grouped by beams.

Fifth system of musical notation for 'a tempo.' The system continues the melody and bass line. The treble clef melody features a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line continues with a half note G3, followed by quarter notes A3, B-flat3, and A3. The system concludes with a double bar line. Below the staff, there are rhythmic markings: a half note followed by a quarter note, and then a series of eighth notes grouped by beams.

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The score is divided into four measures, each containing a different arrangement of the melody and accompaniment. The first measure shows the melody in the treble and a simple bass line. The second measure introduces a more complex bass line with chords. The third and fourth measures continue the melody and bass line, with the fourth measure ending with a final chord. The score is written in a clear, legible style, with notes and rests clearly marked.

marcato la melodia.

The score consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a forte dynamic marking 'f'. The melody is composed of eighth and sixteenth notes, often beamed in pairs. The lower staff is also in bass clef with the same key signature and time signature. It features a more melodic line with eighth and sixteenth notes, including some triplets. The two staves are connected by a brace on the left. The piece concludes with a double bar line and repeat signs.

For small hands.

For small hands.

For small hands.

260. 260.

1634 - 6

SOLITUDE.

EINSAM.

ADOLF JENSEN Op. 32.

Moderato con duolo. ♩. 120.

The musical score is written for piano and consists of 120 measures. It is in G major (one sharp) and 6/8 time. The tempo is 'Moderato con duolo' (Moderate with sorrow), marked with a quarter note equal to 120 beats. The score is divided into six systems, each with a treble and bass staff. The dynamics range from *p* (piano) to *mf* (mezzo-forte) and *f* (forte). There are also markings for *cantando* (singing) and *dolcissimo* (very sweet). The score includes various articulations such as slurs, ties, and accents. The bass line is particularly active, often featuring eighth and sixteenth notes. The treble line is more melodic, with some sustained chords and single notes. The overall mood is one of quiet sadness and contemplation.

The image shows a page of musical notation for the piece 'L'Allegretto' by Franz Schubert, Op. 137, No. 3. The score is written for piano and is in G major (one sharp) and 3/4 time. The tempo is marked 'a tempo'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'poco ritard.' and 'f'. The score is arranged in four systems, each with a grand staff (treble and bass clef). The first system begins with a piano introduction marked 'poco ritard.' and 'f'. The second system continues the introduction. The third system shows the beginning of the main melody. The fourth system concludes the page with a double bar line and a repeat sign.

THE CHEVALIER.

GRAND MARCH.

CHARLES GIMBEL, Jr.

Secondo.

Marziale. ♩. - 120.

Musical score for "The Chevalier" Grand March, Secondo part. The score is in 6/8 time, marked "Marziale. ♩. - 120." and "Secondo." The key signature has two flats (B-flat and E-flat). The score consists of four systems of music, each with a treble and bass staff. The first system starts with a forte (f) dynamic. The second system has a piano (p) dynamic. The third system has a piano (p) dynamic. The fourth system has a forte (f) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

THE CHEVALIER.

GRAND MARCH.

CHARLES GIMBEL, Jr.

Primo.

Marziale ♩. = 120.

Musical score for "The Chevalier" Grand March, Primo. The score is in 6/8 time, key of B-flat major, and tempo of 120 beats per minute. It consists of four systems of music, each with a treble and bass staff. The first system starts with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system ends with a forte (*f*) dynamic. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings.

Musical score for the second system, featuring piano and bass staves. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). Fingerings are indicated by numbers 1 through 5 above the notes. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piano part consists of chords and single notes, while the bass part features a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

8

8

8

cresc.

8

TRIO.

Secondo.

Musical score for Trio, Secondo. The score is written for piano in 6/8 time, featuring two staves. It includes various dynamics (*ff*, *f*, *mf*, *p*) and articulations (accents, slurs). The piece concludes with a Trombone Solo section.

The score is divided into several systems. The first system includes dynamics *ff* and *p*. The second system includes *ff*, *f*, and *p*. The third system includes *mf* and *ff*. The fourth system is labeled "Trombone Solo." and includes *ff*. The fifth system includes *ff*. The sixth system includes *ff*. The seventh system includes *ff*. The eighth system includes *ff*. The ninth system includes *ff*. The tenth system includes *ff*. The eleventh system includes *ff*. The twelfth system includes *ff*. The thirteenth system includes *ff*. The fourteenth system includes *ff*. The fifteenth system includes *ff*. The sixteenth system includes *ff*. The seventeenth system includes *ff*. The eighteenth system includes *ff*. The nineteenth system includes *ff*. The twentieth system includes *ff*.

The score concludes with the number 1623 - 10.

TRIO.

Primo.

7

8

ff *p*

8

ff *p* *mf*

8

ff *f* *mf*

8

ff

8

ff

8

mf

ff

mf

8

f

p

mf

f

mf

8

8

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *cresc.* (crescendo). There are also some unusual markings like "5 2 1" and "4 3" above notes, and "2a" and "3a" below notes. The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is for the voice, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in a soprano clef, and the piano accompaniment is in a bass clef. The score includes various musical notations such as notes, rests, and fingerings. The lyrics are written below the piano staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two lines of the melody and the first line of the accompaniment. The second system contains the next two lines of the melody and the second line of the accompaniment. The melody is written in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features various musical notations including eighth notes, quarter notes, and beamed sixteenth notes, with fingerings indicated by numbers 1-5. The accompaniment is written in a bass clef, featuring a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including quarter and eighth notes. The piece concludes with a final cadence in the melody and a sustained bass note in the accompaniment.

8 -

Musical score for 'The Rose Tree' (continued). The score is in 2/4 time, key of B-flat major (two flats). The melody is in the right hand, and the accompaniment is in the left hand. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of a steady eighth-note pattern in the left hand, often with a bass line in the right hand. The score includes fingerings (1-5) and breath marks (indicated by a 'v' symbol).

[illegible]

LA PREFERENCIA.

SPANISH DANCE.

Dedicated to Thiebes and Sterlin.

Ramon Aquabella. ✓

Allegretto. ♩ - 116.

First system: Piano introduction, forte (f) dynamic. Second system: Continuation of piano part, piano (p) dynamic. Includes fingerings and articulation marks.

Glocoso.

Third system: Piano introduction, piano (p) dynamic. Fourth system: Continuation of piano part, piano (p) dynamic. Includes fingerings and articulation marks.

The small notes are ad lib.

Fifth system: Piano introduction, piano (p) dynamic. Sixth system: Continuation of piano part, piano (p) dynamic. Includes fingerings and articulation marks.

1619 - 5

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Ben misurato.

p

cresc.

f

rit.

a tempo.

cresc.

rit.

a tempo.

1619 - 5

or thus.

mf

or thus.

cresc.

1619 - 5

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat).

The first system includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., *). The second system continues the melodic and harmonic development. The third system includes the instruction *cresc.* (crescendo). The fourth system also includes *cresc.* and features more complex rhythmic patterns. The fifth system includes the instruction *rit.* (ritardando) and *mol. lib.* (molto libero), indicating a change in tempo and style.

At the bottom of the page, there is a tempo marking: 10:9 - 5.

Tempo I.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various note values, rests, and ornaments (indicated by small star-like symbols). Dynamic markings include *p* (piano) and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord and a fermata.

MY HEART'S SECRET.

From the German
BY EMILE PICKHARDT.

RICHARD FERBER.

Moderato assai. ♩-104.

The first system of the musical score is in 3/4 time, featuring a piano accompaniment with a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Moderato assai' with a metronome marking of 104. The system includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). There are also decorative floral symbols at the bottom of the staves.

The second system of the musical score continues the piano accompaniment. It includes the vocal line with the lyrics: "To you, gen - tle flow - ers, My sor - rows I tell, Be -". The tempo remains 'Moderato assai'. The system includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). There are also decorative floral symbols at the bottom of the staves.

The third system of the musical score continues the piano accompaniment. It includes the vocal line with the lyrics: "tray not my se - cret, But guard ye it well; My". The tempo remains 'Moderato assai'. The system includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). There are also decorative floral symbols at the bottom of the staves.

1585 - 4

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cresc. *f* *ff* *appassionato.*

suffr-ing, to you on-ly will I con-fide, With you shall my

pp *dolcissimo.*

se-cret for-ev-er a-bide. And when at the breast of my

lov'd one ye bloom, Then speak to her soft ly, an-

stringendo e cresc.

breathe your per-fume, Then whis-per to her my heart's

stringendo e cresc.

riten. *raddolcente.*

pain and dis-tress, Then whis-per to her my heart's

dolciss. rall. *a tempo.* *cresc.*

pain and dis-tress: "He loves thee, he loves thee" and

f *appassionato.*

dare not con-fess. "He loves thee, he

loves thee" and dare not con-fess:

molto rit.

f *rit.* *dolce.*

p And if, when all drooping and with-er'd ye be, She cast you a-
espress.

adagio. way and re-mem-ber not me, Then seek in yon brook - let your
cresc.

f tomb 'neath its wave, And bear my heart's se-cret with you to the
affettuoso. ff

pp dolciss. con dolore. rit. grave, And bear my heart's se-cret with you to the grave.
p pp pp

MUSIC IN 1896.

While I should be loath to believe the dictum of the well-known English musician and musical critic, Sir Frederick Gore Owen, that music is dead art, says Reginald DeKoven, I cannot feel that the dawn of the New Year is bright with any particular or immediate promise of a new era in music. The new year is the result of an artistic standpoint. Naturally, were international trouble to ensue from present complications, the practice of all the arts which have for their first mission the amusement of the public would lapse and wane for a long time. But, if the new year is to be a glad one over the music world of to-day does not seem reassuring or hopeful for the future of the art.

—certainly true—and especially true of this country—that musical taste and appreciation have of late grown and increased with the public to a very marked degree. Musical works of all kinds, that ten years ago would have been listened to with interest by the intelligent few, are now appreciated and admired by the many, and the consequent effect in the way of cultivation upon the minds of the great amusement-seeking public can hardly be over-estimated.

present were in a state of expectancy, awaiting the advent of some great musical mind who, like Wagner, would give free impetus (and perhaps in a new direction) to the march of musical progress and development, which must continue if music is to remain the property of musicians and composers of the previous generation have now passed away—Raff, Rubinstein, Tschakowsky, Gounod—are all gone; while those who remain—Dvorak, Saint-Saens, Brahms—have not of late produced much of notable or significant interest. And when these few have passed away, the natural law, which rules their places?

is noticeable how very little considerable orchestral music is now being written. In spite of the number of high class concerts which take place in New York, not a single symphonic work or orchestral work of any importance has been heard here during the past year, which means that none such have been written. It would almost appear as if Wagner had exhausted the fount of musical ideas and inspiration and left nothing more for his followers and imitators to say.

powers and the old and, in some instances half-forgotten operatic works, which now seem to be the feature at almost all the foreign opera-producing centres, would seem to indicate that no new works of vital importance or interest are being produced in the field for grand opera. Mascagni, Leoncavallo, Puccini, Cipollini, Franchetti and Collina are all composers who have written works of some pretensions, which do not, however, seem to make any impression on the foreign public, and are confined to the limits of their native country. One can hardly expect a further message to the musical world from Verdi, but one still hopes that Boito will turn back from libretto writing and give us a successor to 'Mefistofele', the only single work without a title, to a composer or follower.

In Germany music seems to be given over to the luridly Wagnerian imaginings of men like Richard Strauss, Niccolò, Koch and others, who submit to the master without approximating his spirit. There is much in his latest opera, "Guntram," which might lead one to hope that were Strauss to follow the lead of his friend, he might yet give to the world a great operative work, while, after the melody and freshness of Humperdinck's "Hansel and Gretel" it is to be hoped that he will be able to produce another work which shall equally delight the musical world. A comparatively new composer—Reznick—has lately been peeping into the ears of those who are wont to listen to his master's compositions, "Donna Diana," which have been vouchsafed us here, would seem to be following the lead of Strauss, too, in the pleasant paths of

Alfred and I do not seem to have produced any one on whom the mantle of Tchaikowsky could fall and, though much in the way of strong and vivid music is being written there by composers whose names even are unfamiliar, much of it does not penetrate to the outside world. But I think there is much now to be hoped from Russia as a music-producing centre. In France, Massenet is almost alone in holding up the banner of the grand opera while the younger music of the grand opera composers is almost entirely forgotten. In Germany, composed of men like Strauss, Schabrier and Strauss, I don't think it is immedately as the case with German composers in the fatal toils of imitative Wagnerism.

England never was an opera-producing country and the recent total collapse of Sullivan's "Ivanhoe" in Berlin can hardly be considered as likely to encourage the English operatic composer to further

linger and Millocker are silent. Messenger is almost alone in the field in opera comique in France, while Sir Arthur Sullivan has taken to writing ballets. The desuetude into which the lighter forms of operatic writing have fallen of late is rather a curious feature in the history of the world's musical taste and appreciation.

In America the composers belonging to the Boston coterie, MacDowell, Chadwick and Arthur Foote, were not only the first to introduce the literature in classic form important and original enough to warrant one in the belief that works of absolute world-wide value were being produced, but in the future, it is reasonably expected from them. Here, indeed, there is undoubted promise; but, to my thinking, little is done to foster and develop it. Some and many more are also making meritorious contributions to music in the lighter forms, while if we turn to the popular music of the country, we have given us vocal and instrumental music whose merits deserve wider appreciation and recognition than they have at present. The music of the South, most in this country is national recognition and the fostering and inspiring influence of a national feeling, and the music of the North, the music of the heterogeneous nationalities which now make up the American people shall have been finally welded together into a nation, the concrete national individuality of which will be the result.

Of executives in all the various branches of musical art there is no lack. Their name, indeed, is legion, and we in this country—which seems now to have become their Mecca—have the opportunity of hearing them all. But I do not hear of any stars of unusual brilliancy rising on the musical horizon, unless it be young Hoffman, who, in a most exceptional way, seems to have developed from a prodigy into a great artist.

After the present season at the Metropolitan, and when the great artists of Mr. Damosch's organization shall have appeared here, we shall have heard practically all the great operatic singers of the present time. We shall have heard the great tenors Van Dyck and Alvarez, who, I think, are now about due to appear here; but even in this field, to my mind, the successors of Patti, Nilsson, Melba, the DeKeskes, Searia and Materna—to name but a few of the old school—are not to be expected. The new school, the present musical generation—are hardly yet in sight. Altogether, therefore, the musical promise of the new year is not great. Where shall we look for the new musical genius who shall give us a new and needed impulse, who shall distinguish himself by any really original and impressive, and how long must we await his coming?

THE INFLUENCE OF ACCIDENT UPON ART.

In the arts, the world accident has on numerous occasions, says *Presto*, been the means of discovering to the world the talents of those who have subsequently become famous. Glotto's rough drawing of a shepherd boy, which he had made in his workshop, was his first master the power that lay latent in the young shepherd boy. Canova when employed as a domestic servant, gave evidence of his talent by modeling for his master a statue of a shepherd boy, which was his first creation at last falling under the eye of a master sculptor, who took him in charge, and as a result we have to-day his name in an honorable place on the pages of the history of art. The same may be said of the painter, this character is that told of the lately deceased opera singer, Madame Trebelli. She was originally intended as a concert pianist, and was early in life engaged by Pauline Viardot, the wife of Franz Liszt, as an accompanist in the lessons he gave.

On one occasion a pupil failed to keep an appointment and M. Wartet quitted the teaching room for his study. Mlle. Gillebert, left alone, amused herself by singing a couple of romances, and M. Wartet returned to the teaching-room. Zélie instantly ceased her singing, but M. Wartet insisted on hearing her repeat a verse of the second song. He then seated himself at the pianoforte and made her sing several scales and a few exercises, the result of which was that the teacher told her she had a voice which, if properly cultivated, might enable her to distinguish herself in opera, and he generously offered to teach her for nothing.

The offer was accepted, and after five years' study, "Mme. Trebelli" made her debut as an opera singer, the place being the Royal Theatre in Madrid, and the role Azucena in "Il Trovatore." Mario was the Manrico of the cast. Her success was immediate, and from that time until some five years ago an active professional career, crowned with all the honors and the wealth the world awards to recognized artistic greatness, was hers.

The Rothschilds are said to be backing the veteran opera manager, Col. J. H. Mapleson, in building a new theatre in London, which, when completed, will be one of the finest in the great metropolis.

DUMAS' GOLDEN RULES

The Author's Prescription for Health, Wealth and Wisdom.

“ Walk two hours every day; sleep seven hours every night; go to bed always as soon as you need to sleep; get up as soon as you wake; work as soon as you get up; eat only when you are hungry, and drink only when you are thirsty; and eat and drink always slowly.

"Never speak except when it is necessary, and never say more than half of what you think. Never write anything that you cannot sign, and never do anything that you cannot avow. Never forget that others will count upon you, and that you must never count upon them. Value money at its real worth, neither more nor less. It is a good servant, but a bad master.

"Never empty to produce anything without a thorough understanding of that which you undertake, and destroy as little as possible. Pardon everybody beforehand, to be on the safe side. Do not despise men, do not hate them, and do not laugh at them beyond measure. Pity them.

"Think of death every morning when you see the light, and every evening on the approach of darkness. When your sufferings are great, look upon grief in the face; it is the sole comforter of you something. Try to be simple, to become useful, to remain true, and before denying God wait until something moves to you that He does not exist.

"For a man and a woman there is a succession of duties to be fulfilled which enables them to always look ahead and to become accustomed to the absence of the objects of their most dear affections. The world would finish too quickly if the first child was not able to survive the death of the first mother."

"Misfortunes and trials attack noble souls without hurting them. They are like the rocks of granite that the sea covers in times of tempest with its foam, and when the storm is over, the foam while it is merely washing them, so that they reappear again in the sunlight more polished and more shining than ever. Adversity embellishes those who are virtuous, and it is a duty that every man should have many children. He should raise them well, so that they may be useful; and he should love them, so that they may be happy. When a man is young is healthy; to choose, in no matter what class, a good, honest girl to love her with all his heart and soul, and to make her his wife, and to have children, and to work to raise his children and to leave them when dying the example of his life—that is the true meaning and object of life; the rest is only error."

crine, or only in the average man is only above ambient conditions. In truth, the average man is only above ambient humanity on one single plane, virtue; and, as there is no other, he is no more virtuous than the average man can be no virtue without humility, those alone here can be right to consider themselves the superiors of others to the extent that they are more virtuous than the average man. Talent, and especially its highest form called genius, is involuntary. It is not the result of the efforts of man; it is, like beauty, the gift of God. That is why it is of secondary order; and, as such, it is not the basis of a man's self-esteem. It is only sincerity and its communion in universal progress that can be the basis of a man's self-esteem. For glory's sake is a shameful speculation.

"The men who rejoice in their celebrity are similar to the peacocks; the men who are proud of their genius are similar to the lions."

“There is one thing that is especially beautiful in great and pure affections, and that is that, after the pleasure which they afford has passed away, there remains the happiness of their recollection.

"Very often an unexpected grief or an unmerited misfortune gives to a man an energy and a perseverance which he could never find in happiness. And after such trials a man often becomes superior to who would have remained simple and vulgar if he had always been happy. He who is without energy when young will never have it. Grit is not a winter fruit, it never grows in the snow.

"One may expect everything from a man of energy to whom misfortune has given courage and ambition."

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SIEVEKING'S SUDDEN FLIGHT.

Sieveking's disappearance is a mystery to his Boston manager, Mr. Edward P. Mason, president of the firm of Mason & Hamilton. About a week before Christmas Mr. Mason, with his brother, Mr. Henry I. Mason, went to New York to make arrangements for touring Sieveking through the West.

A contract was drawn up. The managers began to make bookings without delay, and according to schedule, Sieveking was to have appeared this week in Detroit.

The day after Christmas Mr. Edward Mason was greatly surprised to receive a brief note from Sieveking saying that he had called on Christmas day on the City of New York for Paris. No reason was given but "urgency."

Mr. Mason can give no explanation of the artist's disappearance. He had not had word to Sieveking's Paris address and expected to hear from him on his arrival.

A gentleman in touch with musical matters in Boston said that Sieveking had undoubtedly left in the way he did as the least embarrassing way of avoiding certain concert engagements which were not promising. He is unmarried.

HINTS TO STUDENTS.

You ask me for a few words of advice to vocal students. It is a difficult task you set me, for, as far as the voice is concerned, you might be good advice for one student might be bad advice for another. Nevertheless, I will jot down a few impressions.

Art is not a trade. It cannot be learned to sing unless from early youth one has shown innate musical aptitude, a correct ear, and a natural comprehension of rhythm. Taste, style, and sentiment will come later by the force of work, observation, love of the beautiful. But it is not because a singer has not must have been a singer from the cradle. If, therefore, you have not always been able to sing, do not tempt fate on the lyric stage. That is my first piece of advice.

Moreover, do not fancy that your career is a road strewn with roses. It is far from that. Aside from the inevitable troubles and uncertainties of your *debut*, you will find that the farther you advance in your career the more trouble you will have, and this will be because you yourself have come to have a better idea of what art demands, and a more perfect understanding of your responsibility toward the public.

Thus you are fated to be always dissatisfied with your own work. And so it is in trying to climb higher and higher you may fall and break your neck. I do not say all this to discourage students who feel an irresistible vocation for the stage, and who are strong enough to struggle successfully against the numerous difficulties that meet them. I say it for the benefit of weaker vessels, to whom I think it well to recall the verse in the Bible: "Many are called, but few chosen."

To sum up my convictions and artistic aspirations, let me say this—

Study words, in order that you may enunciate them intelligently. The singer that does not articulate clearly shows that he distrusts himself.

Exercise your imagination. Put yourself in the place of the characters whose woes you sing; weep with them in their sorrows in private before you communicate them to the public.

Strive ever to move your hearers—not to astonish them. It is to the heart, which is the basis of humanity, that you should first appeal, and only after that to the ear.—*Jean de Reszke.*

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Yours very truly,
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Your Grandini Mandolin was received to-day. After a few examinations of it I am very much pleased with it. The tone is very smooth and sonorous; the scale perfect, and the workmanship very fine. It is very easy to play, and it is one of the best mandolins I have ever played on. I am going to do my best to introduce the Grandini Mandolin.

Very respectfully,
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Philadelphia, Pa., Jan. 2nd, 1896.

THE ORIGIN OF THE POLKA.

The origin of the polka is not generally known, the inventor of the dance having been a young Bohemian girl named Hanizka Selezka. She was a blooming young peasant maiden and the best dancer in the village of Costele, on the River Elbe, and used to perform solo dances at her own invitation at the various village festivities. It was in the year 1830, at a farmhouse, that the assembled guests asked her to dance a solo, and she said: "I will show you something quite new." And to the music of her own singing she danced the polka step, which was with more elaboration than it is now performed. The dance became so popular that it was later made a national dance, and Hanizka named it polka, as she said it was danced in short steps. From polka came polka, and finally polka, the dance three years later. In 1830, becoming popular in Prague, and in 1838 it was already danced at Vienna balls, and one year later became the most popular dance in Paris. Hanizka Selezka is still alive, surrounded by numerous grandchildren and great-grandchildren, sprung from her own six sons and daughters.—*Scientific American.*

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"American Girls," piano solo, retail price 60 cts., and piano duet, retail price \$1.00, by Charles Kunkel. American, retail price 10 cts. Those who desire marvels ever written.

"Yes," a beautiful and captivating song, by Ramon Anquella, retail price 10 cts. Those who are looking for a popular song will find it in this. The above can be had of any music dealer or of the publishers, Kunkel Brothers, 612 Olive Street, St. Louis, Mo.

An enemy of Mascagni has just published a sort of accusation against the composer of *Cavalleria Rusticana*, in the shape of a large sheet divided into two parts. One part contains thirty musical phrases extracted from Mascagni's opera; the other part contains as many passages borrowed from various French, German or Italian scores published prior to the works of the young composer. There are no comments, but a glance is sufficient to convince one of the wholesale plagiarism committed by Mascagni. Here is a sample:

Cavalleria.—The theme of the prelude is found nowhere but in the modulation in the opera by Ponchielli. The staccato chorus is taken from Mascagni's *Re di Lahore*; a motif of the scene between Tullio and the Duke is taken from the opera. The last scene in *Carmen*; while the bridge resembles like a twin brother the old song, "J'ai du bon tabac." "Carmen" is the march of the first act is a perfect copy of Mandolinata, by Paladino; the final duet is exactly the same as the Neapolitan song of *Ciurru*.

Batelle.—There are five recurrences of certain phrases pertaining to *Iago* in Verdi's *Othello*; a melody from the *Africaine* is also incorporated, etc., etc.

Mascagni has positively accepted the directorship of the Liceo Reale in Naples, one of the most aristocratic music schools in Italy.

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